erners of late years are of wool. Peiping has been a center of the industry, but they have also been produced elsewhere, even in Kansu—where part of the wool for them is grown.

MUSIC

The Chinese, like other peoples, have found in music an expression of their aesthetic sense. Music in China has had a long history and into it many influences have entered. We hear *?* good deal of the music of the Chou. At least some of it was used to accompany worship, and the instruments employed in certain religious ceremonies of later times, notably in Confucian temples, have been supposedly modeled on those of that period. Confucius himself is said to have been particularly interested in music. Buddhism has its special compositions. There are folk songs. Traveling minstrels sing their rhymes to the accompaniment of an instrum^nt. As we have seen, singing and an orchestra accompany the universally popular theatre. There are, then, several kinds of music, and some of them are either of foreign provenance or show foreign influence. Many different types of instruments are or have been in use—among them drums, flutes, reeds, a variety of string instruments, metal bells, and resonant stones. So, too, a number of different scales have been known. The pentatonic which is so much heard in Chinese folk music is only one of several.

CHANGES WROUGHT BY THE COMING OF THE OCCIDENT

As in so many other phases of Chinese culture, artistically contact with the Occident has been disintegrating and disruptive. Also as in them, the disorder has been accentuated by the fact

that the Westerner came in force at a time when, because of the decaying vigor of the ruling house, the processes of creative civilization were in decline.

The Occident has proved disturbing in many ways and for a number of reasons. Several Western products have displaced those of domestic manufacture in part or entirely. Thus cotton goods from Lancashire, Japan, and the new factories of Shanghai have tended to drive out some of the native cloths, and cups from Japan and teapots from Birmingham have partially superseded the corresponding indigenous earthenware. Then, too, the po-